

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
JULY  
1933

# BEAUX-ARTS INSTITUTE OF DESIGN

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*The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN*  
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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

### MURAL PAINTING PROGRAM VII

#### "A PAINTING FOR A GOVERNMENT BUILDING"

In reviewing the work presented in solution of the seventh problem in mural painting issued by the Beaux-Arts, it was particularly noticeable that the standard was one of excellence. The collection had an appearance of professionalism to a high degree, with the result that the Jury soon established a very critical frame of mind and rejected much work that might have been given Mention at other judgments.

The bases of "X" were many and varied.

In several instances attractive compositions were rejected that might have been very fitting on embroidery, furniture decoration or pottery, but were unsuitable to the magnified form in which they must appear if executed.

Weakly-designed lettering and poorly-studied ornament eliminated some interesting sketches. Lettering and ornament are important accessories which must be skillfully handled, failing which, figure work will not get the attention it merits.

The scale of the figures was, in many instances, out of proportion to the balance of the picture as well as to its architectural surroundings and in some cases out of scale with humanity itself as seen against the background of the proposed composition.

Poor color cannot be condoned in a painter.

Merit of composition was lacking in most of the rejections. This formed a major part of the problem, without which a submission could not be considered.

As a whole, it was evident that most of the contestants suffered from that misapprehension which has so often militated against their profession; namely, that of considering the mural painter's field essentially the human figure. The work, generally, indicated serious study in the life classes.

The subject matter, intrinsically, received very little consideration. Color and composition dominated the situation completely. The submissions were, in this competition as in most cases, judged largely as ends in themselves rather than as fitting solutions of a mural in a court house.

Brilliant, forceful, and vigorous sketches were placed, mentioned, and medalled, but it is reasonably certain that no member of the Jury would have wished to place them in an American Court House had he or she been the responsible architect or government official, which simply proves that they were judged on their decorative merit rather than on their social fitness.

The world, individually and collectively, seems rather unsatisfied with the past or status quo. Whether it is a deviation or an urge for a break with the past, the fact remains that the quiet and composed cannot hold its own with the newer movements which, by their directness and forcefulness, dominated this competition as well as the minds of the Jurors. This is clearly borne out by the selections of this Jury (which was anything but radical) whose choice of subjects for medals, showed only one composition that did not quite decidedly indicate a departure from the norm of the past.

HAROLD W. RAMBUSCH, New York, N. Y.

#### ARCHAEOLOGY VI PROJET

"A MAYAN FRONTISPICE"

The great amount of interest in American Archaeology that has grown up in the last years is reflected in the number and quality of the projets submitted in response to this program. The freshness of the material seems to have stimulated the students to an originality quite unusual in archaeology problems. A great many entirely different sheet arrangements were evolved and a surprising number of successful frontispieces were submitted which made no use of frames or balanced compositions.

In the extremely interesting solutions of Mr. C. J. Smith and Mr. D. MacLaughlin, of Yale University, maps of the Maya territory were an important element in the composition. Both of these projets adhered consistently to the style of the late Toltec period, and the flat tones of intense colour in which they were rendered were well in character, as well as being applicable to a frontispiece.

Mr. Macchi, of Princeton University, presented his temple incised on a stone tablet. His projet was especially pleasing in colour as well as in conception. The very decorative sheet of Mr. M. G. Duncan, of Yale University, was well composed and brilliantly rendered, but was perhaps less strictly in the spirit of a printed frontispiece, than the foregoing. Mr. Wilkens, of Columbia University, submitted a projet as harmonious if less evocative of the period.

Among the first mentions such widely differing solutions as those of Mr. Skloot and Mr. Miller, both of New York University, showed the variety possible in complying successfully with the program.

Although many of the high awards went to schemes of marked originality, it is perhaps wise to remark that in each case they were skillfully carried out and showed comprehension of the material.

R. P. RODGERS, New York, N. Y.

#### INTERIOR DESIGN VI

"THE CABIN OF AN AIRPLANE"

The Jury was fortunate in having an executive of the American Airways, Inc., at the judgment of this problem, and his comments proved very helpful in judging the designs.

The consensus of opinion was as follows: There were very few chair designs submitted that were comfortable, and this is of great importance where travel is considered. In a majority of cases the side arms and profile of the chair contained dangerous angles which might injure the passengers when passing through air pockets, and the details such as ash trays, seat-tables, and magazine racks were seldom arranged in a convenient, neat and attractive manner and in most cases the excessive projection of these minor accessories was such, that they became a hazard as well as occupying space which could have been given over to the passengers' comfort, and should, therefore, have been designed flush with the furnishings or wall areas. The general impression created by the chair designs was that of a barber or dentist chair.

There was but one problem that had a color scheme which would have been attractive in all seasons of the year, and was rendered in buffs and pleasing warm browns. Most of the students failed to realize that a cold color which might be excellent in the summer would certainly be very uncomfortable to travel with in freezing temperatures of the winter. This was a very important consideration.

Those who presented this problem, may not have had a plane available to study, but it was pointed out that the advances in comforts made in the present day Pullman cars and large cross-country busses, should have been kept in mind. These have been developed entirely for the comfort of the traveler, and remarkable progress in chair design and decoration is to be found.

Due to the low standard of problems submitted, there are no illustrations of the designs submitted; and the Committee hopes that in the future when a new subject as interesting and timely as this problem, is given, that the competitors will take into consideration not only the aesthetic side of the problem but study the practical side as well; in other words, in this case the problem called for some definite research.

R. DOULTON STOTT, New York, N. Y.

### FIFTH ANALYTIQUE

"THE ENTRANCE TO A NATIONAL CEMETERY"

The group of drawings presented as a solution of the Fifth Analytique were, on the whole, disappointing, especially as the reasons for the study of this type of problem were so clearly stated by Mr. Stowell in his critique, published in the April Bulletin. In addition, the program distinctly asked for the inclusion of a classic order and laid stress on composition consideration by calling for the presentation to be in the form of a frontispiece.

At the outset a large number of drawings were excluded because of the omission of any form of order, the mistaken idea evidently being that the Analytique presented an opportunity to develop some new type of architecture rather than for the study of any historic styles or forms. The quality of the group of entries can be judged by the fact that but five "First Mentions" were awarded.

R. M. Fong, New York University, developed through his well studied details and pleasing composition a most attractive frontispiece. The entrance pylons, though dwarfed by the background, and somewhat dry, are well proportioned.

The solution of K. S. Slobodien, New York University, simple in character and fresh in presentation, is well executed. While thoroughly dignified, it was judged not sufficiently monumental and the lack of study of the order prevented it receiving higher award.

K. S. Helmstaedter, Carnegie Institute of Technology, was commended not only for his crisp presentation and clear details but for his development of plan and section. The solution is impressive and decidedly buildable. The unstable relation between the order and pylons was a subject of criticism.

While the use of the triumphal arch flanked by a ten foot high wall seemed to the Jury not the most appropriate solution to the problem, the drawing of H. M. Brown is so simply and strikingly developed and well executed that it was the subject of much favorable comment.

The drawing of E. H. Fairbanks, University of Illinois, gives the impression of two monuments rather than an entrance. Liberty was taken with the given width of entrance to present a pleasing proportion, which the arrangement has. The classical details are freshly and appropriately handled but the order would have been improved had it had a substantial base.

HENRY STUART WATERBURY, New York, N. Y.

### CLASS "B" V ESQUISSE-ESQUISSE

"A CITY FRUIT AND VEGETABLE MARKET"

On account of the prize, this problem drew nearly two hundred drawings, resulting as usual in a very large mass of mediocre work and some excellent sketches.

The problem was simple and not solved by the prize-winner in any unusual way. The main points of the program were usually followed, i.e., openness, circulation, full use of the whole space and practical booths. The majority failed through poor proportion and weak presentation rather than a bad parti. To keep the whole square in scale, tie in the arcade to the salesroom, provide access for trucks to the booths, (not mentioned in the program but provided in all the better solutions), and lay out the booths for their true purpose,—temporary display towards the arcade—seemed important to the Jury in making awards.

Mr. R. E. Kelly, of the University of Notre Dame, besides a charming, fresh, watercolor rendering, had considered all the above points. The corners—something of a difficulty—were used for storage and yet a large number of booths provided. The proportions of the building were excellent, though the tower top might have been improved and the columns supporting the second story office wall did not help the salesroom space.

Mr. J. Caponnetto, of New York University, had a solution much admired by the Jury. The awkward pockets between the building and the arcades would not have been easy to handle well in elevation either and, in fact, this difficulty was avoided by not showing the building side. The booths also were more like separate shops to be entered rather than seen from the arcade. The simple, well-proportioned arcade, and fountain indication were, however, very good.

Five other problems had Mentions. That of Mr. W. Newberry had much charm and was very suitable for a small city. Mr. J. B. Nutter's central building was a little dry and he made his arcade into a widely open, double line of booths, rather than an arcade opening on a court. Messrs. Forbes, Urbahn and Traynor, all had good solutions of the problem.

There is a question about esquisse-esquisses, that the student alone can help with. That is the amount of concentrated preliminary thought he puts on the problem before beginning to draw up. From the great majority of sketches it would be supposed that both thought and execution were left to the last few hours of time. The very spirit of these sketches depends on simple solutions brilliantly executed, but no amount of the latter will cover up a bad solution of the problem.

PHILIP L. GOODWIN, New York, N. Y.

## OFFICIAL NOTIFICATION OF AWARDS

*Judgment of May 16, 1933*

### DEPARTMENT OF MURAL PAINTING

#### "A PAINTING FOR A GOVERNMENT BUILDING"

A monumental staircase leads up to the principal storey of a court house. The first flight leads to a landing and returns on each side. Above this landing is a large wall surface which is to receive a mural painting, which is to have a painted border eighteen inches in width.

The stairs and walls as shown in the print are of travertine.

As the mural panel can be seen from some distance, it becomes the dominating decorative feature of the foyer, and its subject should be appropriate to the dignity and meaning of the building.

JURY OF AWARD: John Stewart Curry, Edith Emerson, Charles Goeller, Philip L. Goodwin, Edward S. Hewitt, Hildreth Meiere, Harold Rambusch, R. A. Rathbone, Lee Simonson, Stephen F. Voorhees.

NUMBER OF DRAWINGS SUBMITTED: 76.

### AWARDS

#### BEAUX-ARTS ATELIER:

FIRST MEDAL: S. Eldredge, A. O. Todd.

SECOND MEDAL: N. B. Wheeler.

FIRST MENTION: A. G. Stenberg.

MENTION: C. B. Gilbert, L. G. Orme, O. Weiss-BUCH.

NO AWARD: 18.

#### CORNELL UNIVERSITY:

MENTION: E. A. Barrus, E. T. Jones, C. T. Carey.

NO AWARD: 2.

#### LEONARDO DA VINCI ART SCHOOL:

SECOND MEDAL: A. Scarfi.

#### NATIONAL ACADEMY OF DESIGN:

NO AWARD: 1.

#### NEW YORK UNIVERSITY:

MENTION: E. Bogdanoff.

NO AWARD: 3.

#### PHILADELPHIA ATELIER:

NO AWARD: 1.

#### UNIVERSITY OF DENVER:

FIRST MENTION: M. Johnson.

MENTION: T. Braden, R. B. Cormack, S. W. Morgan, J. Shepard, M. L. Wasson, B. Wilmore.

NO AWARD: 5.

#### YALE UNIVERSITY:

SECOND MEDAL: R. B. Green, E. Kingman.

FIRST MENTION: A. V. Fabry, Jr., L. V. Haber, M. C. Howard, H. Rabinovitz, S. Schiff.

MENTION: G. Banever, W. W. Cummings, S. Prince, J. C. Snook.

NO AWARD: 11.

#### UNAFFILIATED:

#### BEVERLY HILLS, CALIFORNIA:

NO AWARD: 1.

#### MOYLAN, PENNSYLVANIA:

MENTION: A. S. Barker.

#### NEW YORK CITY AND VICINITY:

MENTION: E. J. Babcock.

NO AWARD: 1.

#### ST. LOUIS, MISSOURI:

FIRST MENTION: D. M. Hunt.

*Judgment of May 16, 1933*

### DEPARTMENT OF ARCHITECTURE ARCHAEOLOGY VI PROJET

#### "A MAYAN FRONTISPICE"

As early as 100 A. D. the Mayas dwelt in highly developed cities in Southern Mexico and Guatemala, under a powerful hereditary ruler closely allied to an influential priesthood. About 1000 A. D. these original settlements were deserted, but the peninsula of Yucatan was then dotted with the great cities of the New Empire, which lasted until the Spanish conquest in 1541.

A high conception of civic planning was attained.

Broad avenues and colonnades linked the great pyramidal temples and the palaces. The latter, whether for priests or for the king, himself a priest, were elevated on broad terraced platforms, lower than the pyramids but of greater extent, and dominating the rest of the city. The palace buildings of narrow rooms without windows were grouped about an open court without touching at the corners, so as not to interfere with the circulation of the air. If any building had an upper storey, it rested on solid earth or fill, with the storey below built around the fill. The courts were adapted for religious services such as ceremonial dances of priests who assembled in greater numbers than were possible on the restricted platforms of the pyramidal temples.

The motifs of the decoration were similar to those of the temples, such as panels, plain or filled with lattice or meanders in low relief; or grotesque mask-cartouches in high relief, used alone or in tiers like quoins. With fine discrimination, high relief was contrasted with low, delicacy and boldness were sensitively apportioned, and the resulting richness set off against wall surfaces of smoothly stuccoed limestone. That each kind of ornament was defined within clear limits, with the two strong cornices to bind all together, resulted in classic restraint and dignity, up to the very period of decadence.

The brilliant colors of the priest's regalia under the tropical sun or by torchlight, were matched by color in the architecture. The character of relief agrees with ancient documents in indicating reliance upon the contrast of gay pure matt hues with one another and with white, an effect of tempera or strongly colored kalsomine rather than of oil color or enamel. In such coloring as widely used today by natives of sunburnt countries, the chalky surfaces reflect the dazzling rays so as not to interfere with mass, whereas glazed transparent colors absorb the light and appear to sink into the surface.

A design, inspired from such a palace court of the New Empire is required. The terraced platform is 22 feet high, 210 feet wide at the top, and is reached by a broad staircase. The building at the back of the court is of two storeys, the upper one constituting a shrine. The flanking buildings, at right angles, are of one storey, two tiers of rooms deep, and as long as desired. The buildings are set back 12 feet from the edges of the terraced platform. The final drawing is to be presented as a frontispiece.

*Bibliography:* G. O. Totten—*Maya Architecture*; Penafiel—*Monumentos del Arte Mexicano Antiguo*; both for color; D. Charney—*Cités et Ruines Américaines*, also *Les Anciennes Villes du Nouveau Monde*, and English Translations; F. Catherwood—*Views of Ancient Monuments in Central America, Chiapas and Yucatan*; H. Baradère (A. Lenoir)—*Antiquités Mexicaines*; H. Brehme—*Mexico*, (*Wasmuth Orbis Terrum Series*); El Excelsior, Mexico; *Album de Mexico Monumental*.

National Geographic Magazine; Architectural Record; Publications of Carnegie Institute, Washington; Peabody Museum; Harvard University; Tulane University; American Museum of Natural History, N. Y.; Pan American Union; Field Columbian Museum, Chicago;

Models in American Museum of Natural History, N. Y., and National Museum, Washington.

JURY OF AWARD: Edwin H. Denby, Caleb Hornbostel, Jean Labatut, L. Bancel LaFarge, Robert I. Powell, Robert Perry Rodgers, Eldredge Snyder, Eugene G. Steinhof, Seth, Talcott, George Oakley Totten, Jr., Lessing W. Williams.

NUMBER OF DRAWINGS SUBMITTED: 53.

#### AWARDS

ATELIER ADAMS-NELSON:

NO AWARD: 1.

ARMOUR INSTITUTE OF TECHNOLOGY:

NO AWARD: 3.

CARNEGIE INSTITUTE OF TECHNOLOGY:

NO AWARD: 2.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 1.

CHICAGO TECHNICAL COLLEGE:

MENTION: W. W. Jenkins, F. Sleeter, J. F. Wolf.

NO AWARD: 1.

COLUMBIA UNIVERSITY:

SECOND MEDAL: E. B. Wilkens.

MENTION: J. S. Atkins, B. R. Kleigman.

NO AWARD: 2.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

MENTION: E. D. Thomas, R. S. Vail.

GEORGIA SCHOOL OF TECHNOLOGY:

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION: F. L. Liebmann, O. B. Miller, M.

J. Skloot.

MENTION: I. Ehrlich, J. Kabatzky, A. Nathanson, F. S. Swarti.

PHILADELPHIA ATELIER:

MENTION: J. S. Carver.

PRINCETON UNIVERSITY:

SECOND MEDAL: C. L. Macchi.

FIRST MENTION: C. F. Brauer.

MENTION: T. R. Shoaff.

NO AWARD: 6.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: M. R. Dobberman.

UNIVERSITY OF PENNSYLVANIA:

MENTION: W. D. Miller.

NO AWARD: 4.

YALE UNIVERSITY:

SECOND MEDAL: M. G. Duncan, D. McLaughlin, Jr., C. J. Smith, Jr.

FIRST MENTION: V. F. Sears, J. L. King.

MENTION: R. K. Chisholm, S. Edelbaum.

NO AWARD: 1.

UNAFFILIATED:

ALBANY, N. Y.:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

NO AWARD: 1.

#### INTERIOR DESIGN VI

##### "THE CABIN OF AN AIRPLANE"

The interior of an airplane offers an opportunity for a fresh viewpoint design. At present the interiors of most

*The BULLETIN of the BEAUX-*

of the planes resemble the designs found in early Pullmans. The plane under consideration is a 1933 model for transcontinental transportation, providing for fifteen (15) passengers. The compartment is 16 feet long, 6 feet wide by 6 feet high at the walls. The ceiling curves from the side walls to give a height of 8 feet at the center. Windows are 1' 9" high and the sills on both sides are 2' 9" from the floor.

The chairs are spaced 3 feet back to back, the first chair 3 feet from the pilot's cabin. Three chairs span the width of the cabin with an aisle off center, leaving two chairs on the side and a single chair on the other. Each chair is 19 inches in width with a reclinable high back and faces forward. It is possible to reverse some of the chairs in order to play bridge or carry on a conversation easily. Wall sockets permit the use of cantilevered tables for meals or writing. Each seat has a call bell for the attendant. Provision must be made for coat racks, magazine racks, ash trays, reading lights and general illumination.

The entrance to the plane is from a vestibule at the rear of the passenger compartment, which also gives entrance to the lavatory.

The front wall contains the entrance to the pilot's cabin, the floor of which is 6 inches above the passenger compartment.

JURY OF AWARD: William A. Kimbel, Goodrich K. Murphy, Manager, American Airways, Inc., Ronald Hoyt Pearce, Mrs. James C. Rogerson, R. Doulton Stott, Ralph T. Walker, Leonard B. Wamnes, John Walter Wood.

NUMBER OF DRAWINGS SUBMITTED: 32.

## AWARDS

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:  
HALF MENTION: S. L. Neale, E. W. Schweikher.  
COLUMBIA UNIVERSITY:  
HALF MENTION: R. B. Fuller.  
NO AWARD: 1.  
COLUMBIA UNIVERSITY, EXTENSION ATELIER:  
HALF MENTION: D. C. O'Connell.  
NEW YORK UNIVERSITY:  
NO AWARD: 4.  
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:  
HALF MENTION: R. M. Ball.  
NO AWARD: 3.  
PENNSYLVANIA MUSEUM'S SCHOOL OF INDSTL. ARTS:  
NO AWARD: 2.  
PRINCETON UNIVERSITY:  
FIRST MENTION: D. B. Crane, J. W. Ely, W. B. Hornblower, C. M. Friz.  
MENTION: D. Vhay, G. Long.  
HALF MENTION: C. E. Lane.  
SCHOOL OF FINE ARTS, BOSTON:  
NO AWARD: 4.  
UNIVERSITY OF ILLINOIS:  
NO AWARD: 1.  
UNIVERSITY OF NOTRE DAME:  
NO AWARD: 2.  
UNAFFILIATED:  
CHICAGO, ILLINOIS:  
NO AWARD: 1.

## JERSEY CITY, NEW JERSEY:

NO AWARD: 1.

## NEW ORLEANS, LOUISIANA:

NO AWARD: 1.

*Judgment of May 23, 1933*

## DEPARTMENT OF ARCHITECTURE

## FIFTH ANALYTIQUE

## "THE ENTRANCE TO A NATIONAL CEMETERY"

A great National Cemetery is located across a river from a National Capitol and the axis of the monumental bridge that joins them will pass through the center of the entrance to the cemetery which is located on the opposite side of the Bridge Plaza.

A stone wall ten feet high will surround and protect the cemetery. A large auditorium is to be built in the cemetery and vast crowds will assemble there for celebrations of anniversaries of national import. Therefore, the entrance of the cemetery must be itself of imposing proportions, dignified and in a suitable style.

The passage way of the entrance will be 18 feet wide in the clear, closed by an iron grille or gates. The arch, or pylons which complete the architectural treatment of the entrance and unite with the enclosing wall, will be of marble. A classic order is to form part of the composition.

JURY OF AWARD: Mr. Beckwith, C. W. Beeston, James O. Betelle, James Gambaro, Samuel R. Moore, R. Doulton Stott, Seth Talcott, Thomas B. Temple, John V. VanPelt, Henry Stuart Waterbury.

NUMBER OF DRAWINGS SUBMITTED: 96.

## AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:  
OPTION I

FIRST MENTION: K. Helmstaedter.

MENTION: F. Cechvala.

HALF MENTION: L. C. Brierly.

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:  
OPTION I

MENTION: E. A. Daly, J. M. Walton.

HALF MENTION: J. M. Baer, C. J. Fabrega, B. T. Rome.

NO AWARD: 2.

HORS CONCOURS: J. Cardenal, W. H. Sullivan.

CHICAGO TECHNICAL COLLEGE:  
OPTION I

MENTION: H. J. Pratt.

HALF MENTION: R. W. Anderson, C. M. Chisholm, R. N. Gjermo, O. Lawrenz, C. J. Nowakowski, B. W. Peterson, C. M. Rice.

NO AWARD: 5.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:  
OPTION II

NO AWARD: 1.

ATELIER DENVER:

MENTION: I. Kohnfelder.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: H. W. Bradley, G. G. Lefebvre, H. G. Hackbarth, R. J. Kuehn.

NO AWARD: 1.

# ARTS INSTITUTE *of* DESIGN

7

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: J. M. Cooney, M. Zaremsky.

ATELIER LICHT:

NO AWARD: 1.

ATELIER LOS ANGELES:

NO AWARD: 3.

MARYLAND INSTITUTE ATELIER:

NO AWARD: 1.

ATELIER NEWARK:

MENTION: W. E. Fergus, Jr.

HALF MENTION: W. G. Cleland, Jr.

NO AWARD: 3.

NEW YORK ARCHITECTURAL CLUB:

MENTION: R. T. Burns.

HALF MENTION: H. W. Ahern.

NO AWARD: 1.

NEW YORK UNIVERSITY:

OPTION II

FIRST MENTION: R. M. Fong, K. S. Slobodien.

NO AWARD: 1.

PHILADELPHIA ATELIER:

HALF MENTION: J. H. MacIntyre, H. W. Savage.

ATELIER RECTAGON OF BUFFALO:

MENTION: R. Holden.

HALF MENTION: H. W. Anderson, L. Cox.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

OPTION I

FIRST MENTION: E. H. Fairbank.

UNIVERSITY OF MISSOURI:

MENTION: L. J. Bowker.

UNIVERSITY OF NOTRE DAME:

OPTION I

MENTION: O. J. Chayie, A. W. Kellogg.

HALF MENTION: R. M. Christensen, M. F. Gaul, A. C. Hackenbruch, J. Hackner, M. C. Hertel, D. Love, G. T. Rank, J. Wackerman.

NO AWARD: 2.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

YALE UNIVERSITY:

OPTION II

NO AWARD: 3.

HORS CONCOURS: R. D. Burbank, L. Cochran, R. I. Hoyt, C. F. Irish, C. F. Lamb, F. D. Lapman.

UNAFFILIATED:

INDIANAPOLIS, INDIANA:

HALF MENTION: F. E. Schroeder.

KANSAS CITY, MISSOURI:

NO AWARD: 1.

LOS ANGELES, CALIFORNIA:

FIRST MENTION: H. M. Brown.

NEW YORK CITY AND VICINITY:

HALF MENTION: J. J. Brady, A. E. Cooney.

NO AWARD: 8.

OIL CITY, PA.:

NO AWARD: 1.

PHILADELPHIA, PA.:

NO AWARD: 1.

## CLASS "B" V ESQUISSE-ESQUISSE

### LOUIS C. SPIERING PRIZE COMPETITION

A prize founded in memory of Louis C. Spiering, from funds bequeathed by him to the Society of Beaux-

Arts Architects and given for the best solution of the fifth Class "B" Esquisse of the school year. The prize is \$50.00.

### "A CITY FRUIT AND VEGETABLE MARKET"

In a small city of about 50,000 inhabitants, it is proposed to erect a market for the sale of produce in the open.

The site is a level city block 200 feet square. The streets surrounding the site are of equal importance and access for the pedestrians must be provided for on at least three sides.

The market shall be so arranged that the maximum of ventilation and cleanliness is provided, as well as protection from the sun and showers. There will be a large court surrounded by an arcade and booths which will be used for the display of the merchants' produce as well as protection for same at night. The court will also be used for exhibition and sale of produce, and may be treated with fountains, shrubbery, etc.

On one side of the market there will be a small building; on the ground floor of which will be a large open salesroom and public toilet facilities adjacent thereto. The second floor shall contain several offices, one of which must overlook the entire market court. Access to the second floor may be had by an outside stair.

JURY OF AWARD: James O. Betelle, Ward F. Dominick, Philip L. Goodwin, Harold V. Goubert, Charles H. Higgins, Julian Clarence Levi, C. T. Mathews, John A. Tompkins, Harry Leslie Walker, Leonard B. Wamnes, Hermon Wick.

NUMBER OF DRAWINGS SUBMITTED: 191.

### AWARDS

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: K. L. Peterson.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: F. P. Patterson.

COLUMBIA UNIVERSITY:

HALF MENTION: I. L. Levett, W. R. H. Mackay.

GEORGE WASHINGTON UNIVERSITY:

MENTION: J. B. Nutter.

NEW YORK UNIVERSITY:

MENTION: J. Caponetto.

HALF MENTION: K. D. Perlman.

PHILADELPHIA ATELIER:

MENTION: H. C. Forbes, Jr.

HALF MENTION: H. J. Kienzlen.

ATELIER POOR:

HALF MENTION: A. F. Kleiner.

UNIVERSITY OF ILLINOIS:

MENTION: F. V. Traynor, M. O. Urbahn.

HALF MENTION: W. Corbett, C. E. Donath, D. L. Soltker, J. A. Vedra.

UNIVERSITY OF NOTRE DAME:

MENTION AND PRIZE: R. E. Kelly.

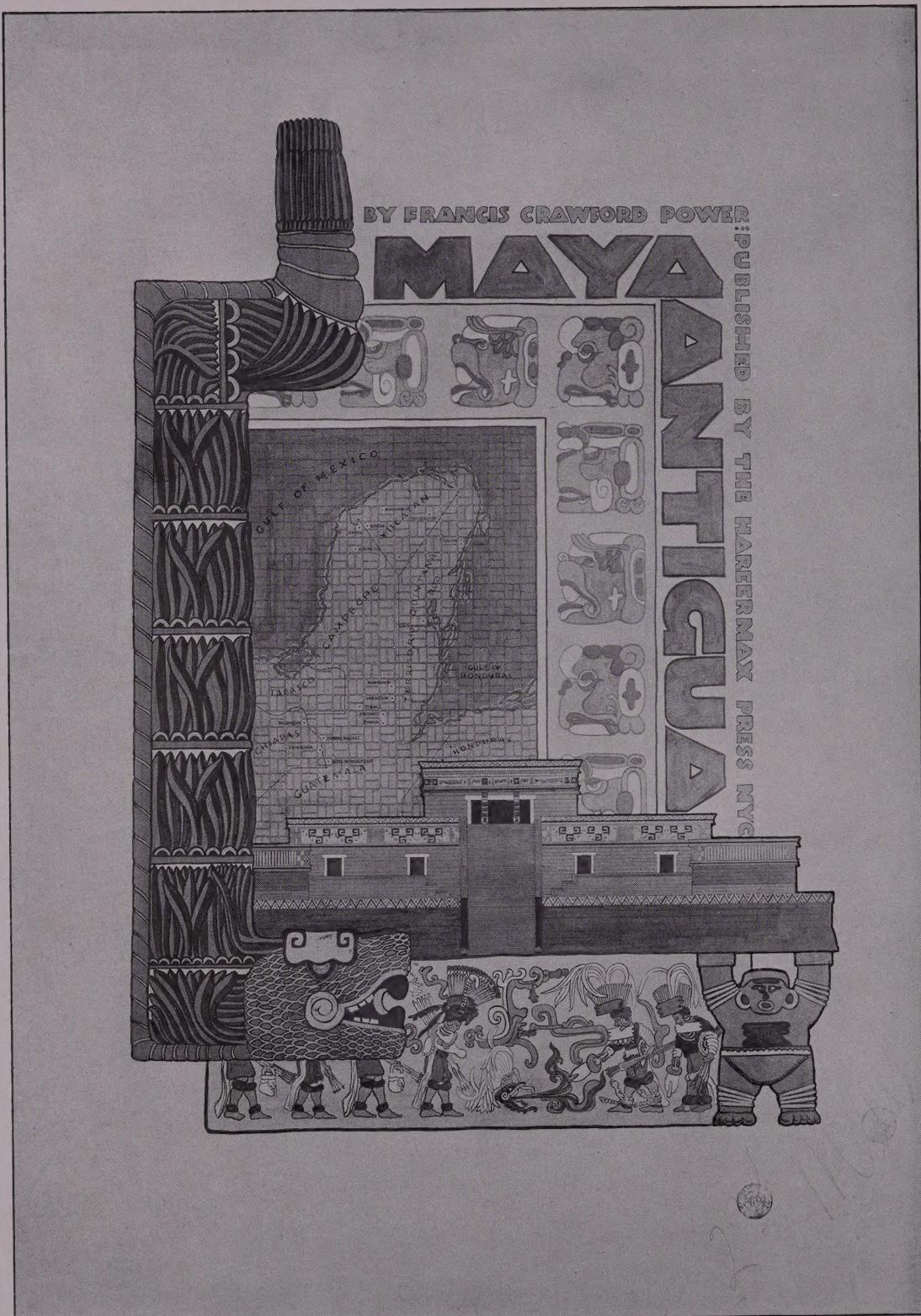
MENTION: W. Newberry.

HALF MENTION: I. Sandmeier.

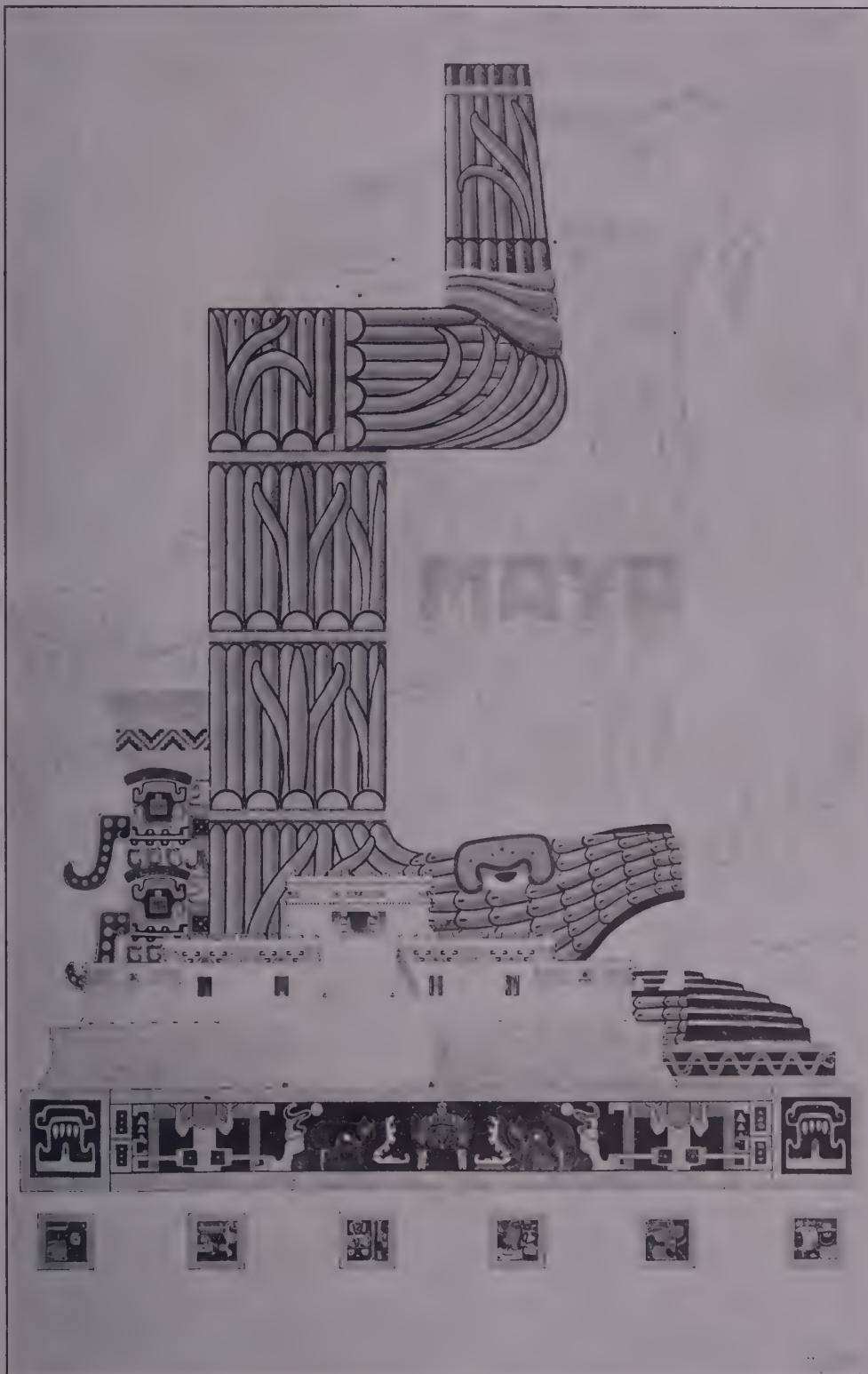
UNAFFILIATED:

INDIANAPOLIS, INDIANA:

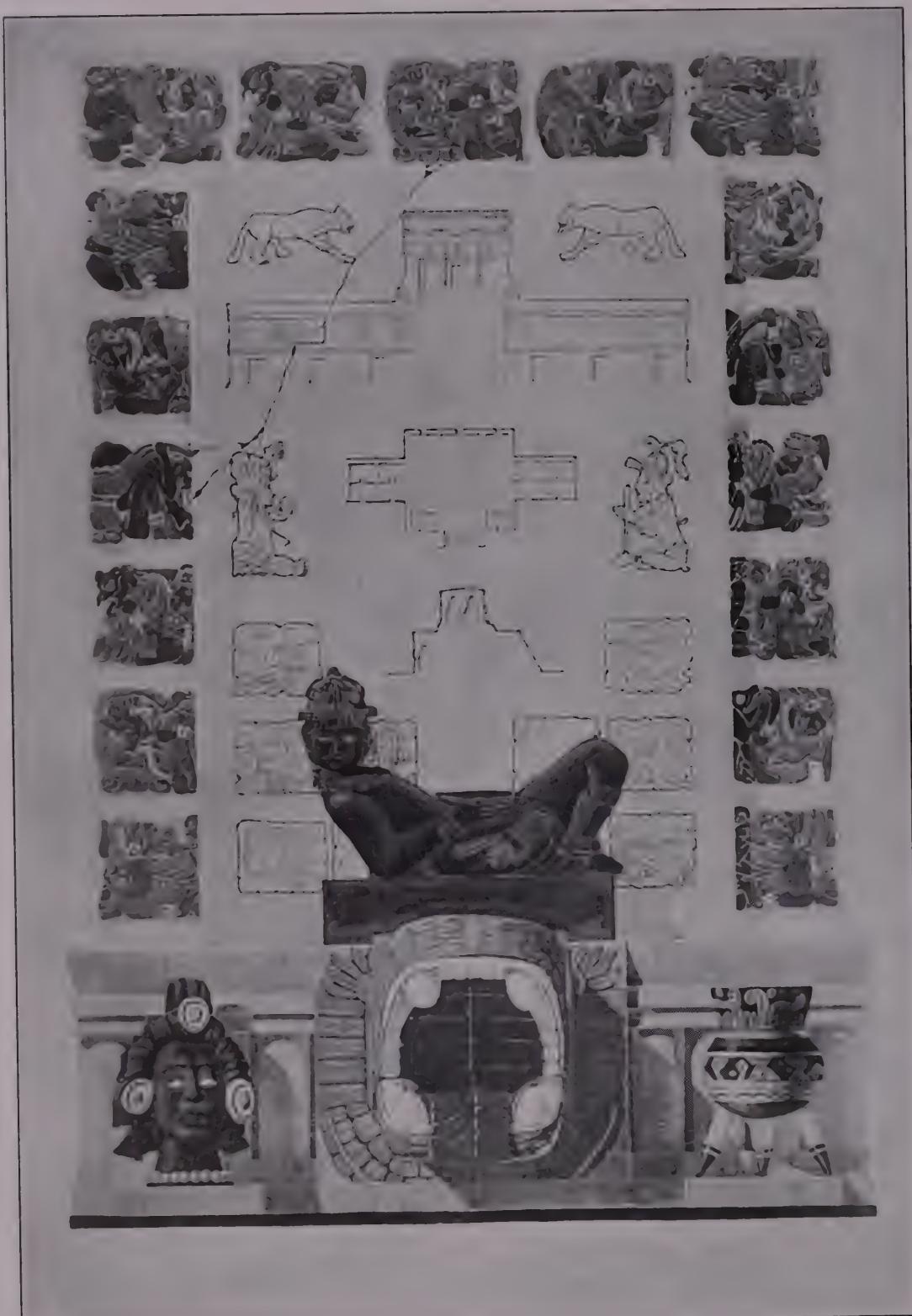
HALF MENTION: R. Shuttleworth.



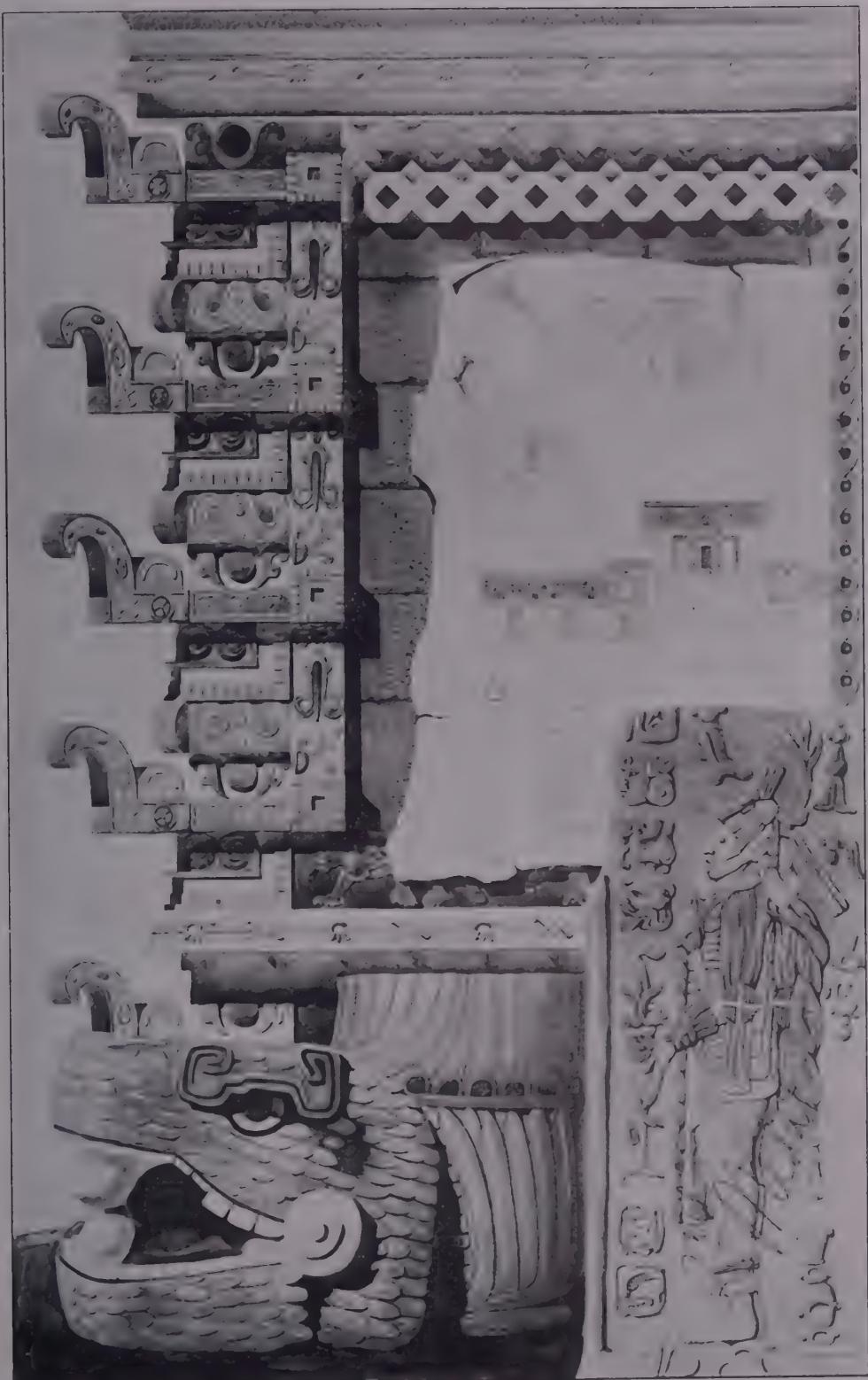
Second Medal—D. McLaughlin, Jr., Yale University  
ARCHAEOLOGY VI PROJET—"A MAYAN FRONTISPICE"



Second Medal—C. J. Smith, Yale University  
ARCHAEOLOGY VI PROJET—"A MAYAN FRONTISPICEE"



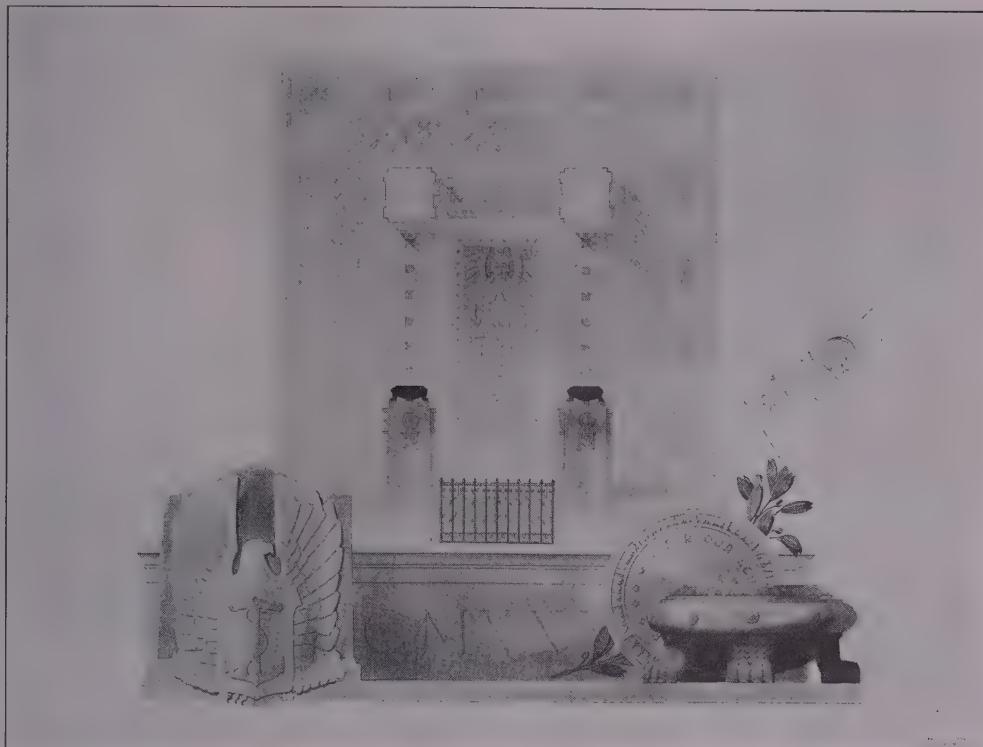
Second Medal—C. L. Macchi, Princeton University  
ARCHAEOLOGY VI PROJET—"A MAYAN FRONTISPICE"



Second Medal—E. R. Wilkens, Columbia University  
ARCHAEOLOGY VI PROJET—"A MAYAN FRONTISPICE"



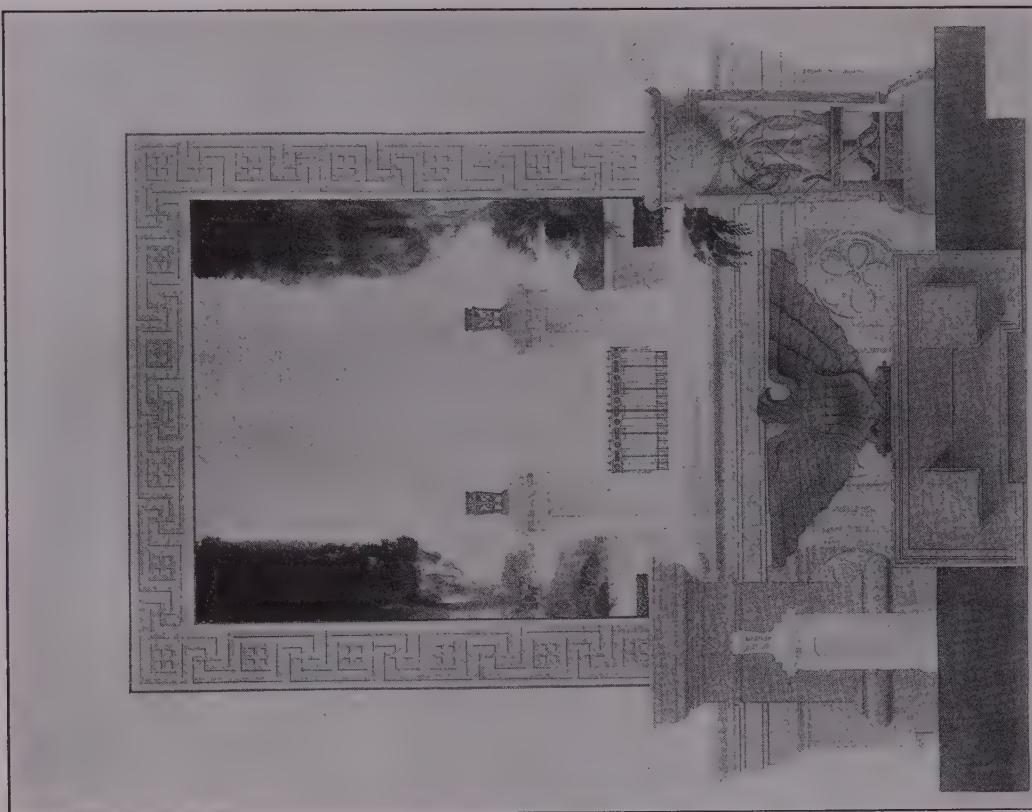
Second Medal—M. G. Duncan, Yale University  
ARCHAEOLOGY VI PROJET—"A MAYAN FRONTISPICE"



First Mention—K. S. Slobodien, New York University



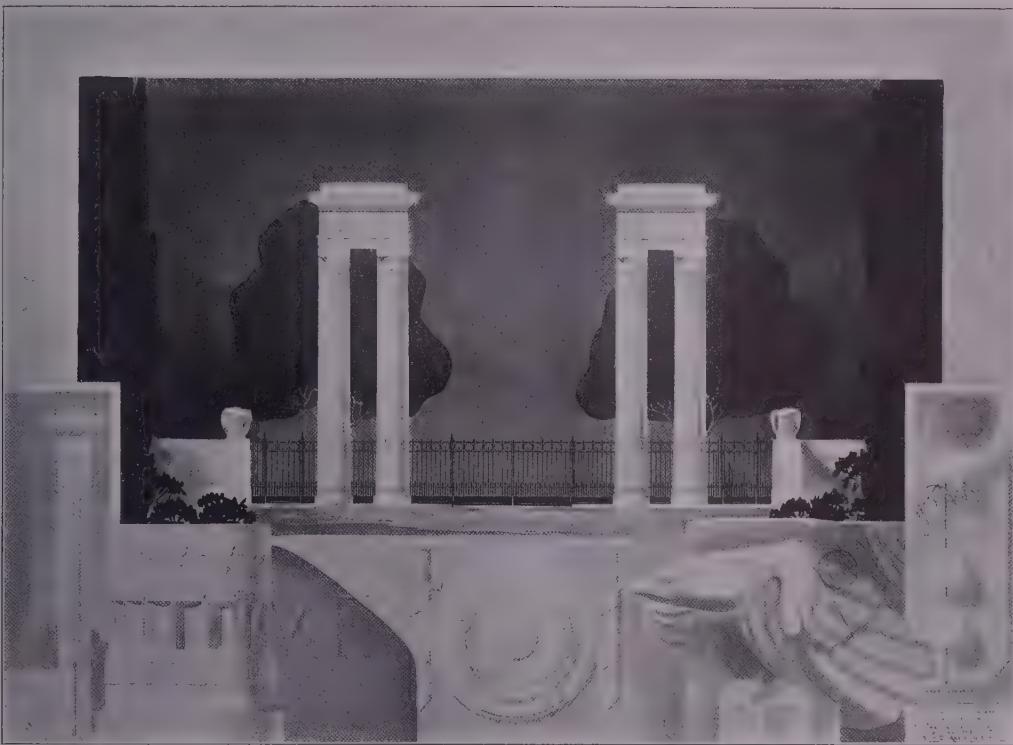
First Mention—K. S. Helmstaedter, Carnegie Institute of Technology  
FIFTH ANALYTIQUE—"THE ENTRANCE TO A NATIONAL CEMETERY"



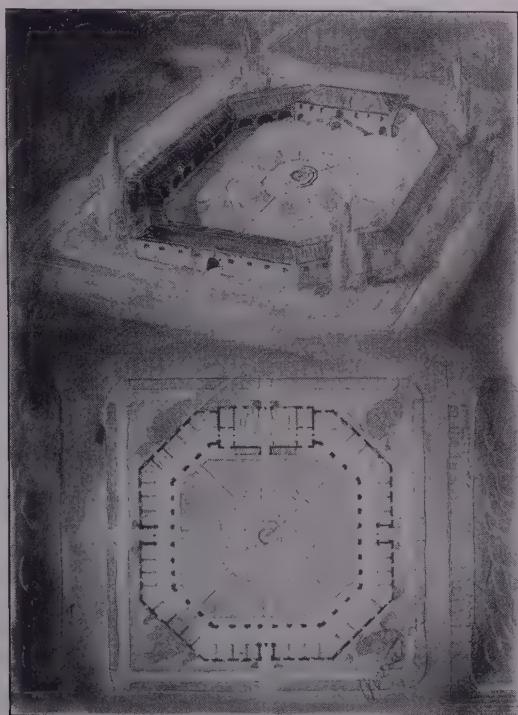
First Mention—R. M. Fong, New York University  
FIFTH ANALYTIQUE—“THE ENTRANCE TO A NATIONAL CEMETERY”



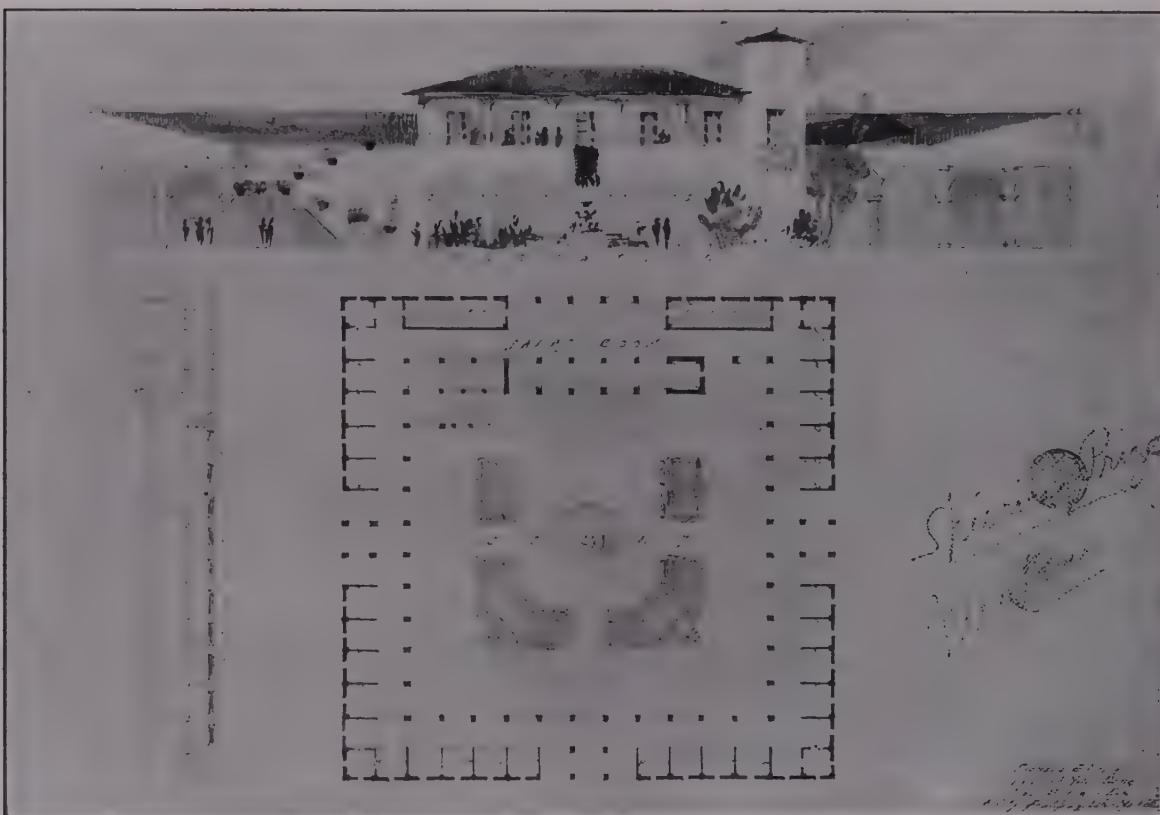
First Mention—H. M. Brown, Los Angeles, Calif.



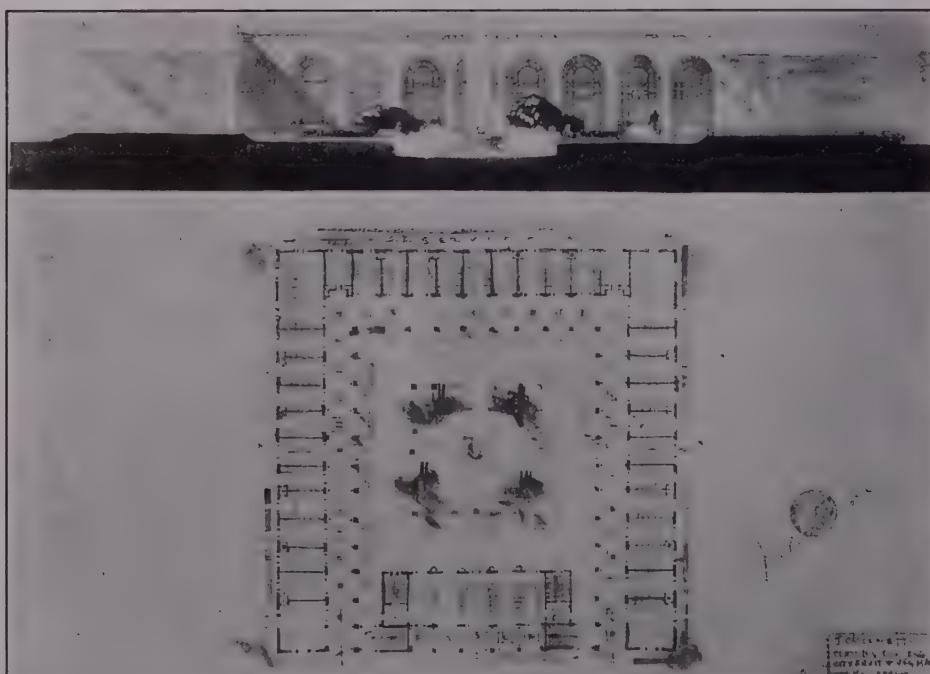
First Mention—E. H. Fairbank, University of Illinois  
FIFTH ANALYTIQUE—"THE ENTRANCE TO A NATIONAL CEMETERY"



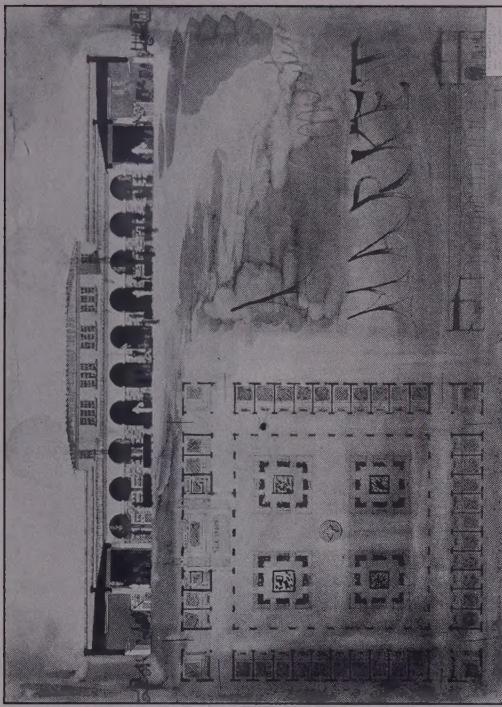
Mention—H. C. Forbes, Jr., Philadelphia Atelier  
CLASS "B" V ESQUISSE-ESQUISSE—"A CITY FRUIT AND VEGETABLE MARKET"



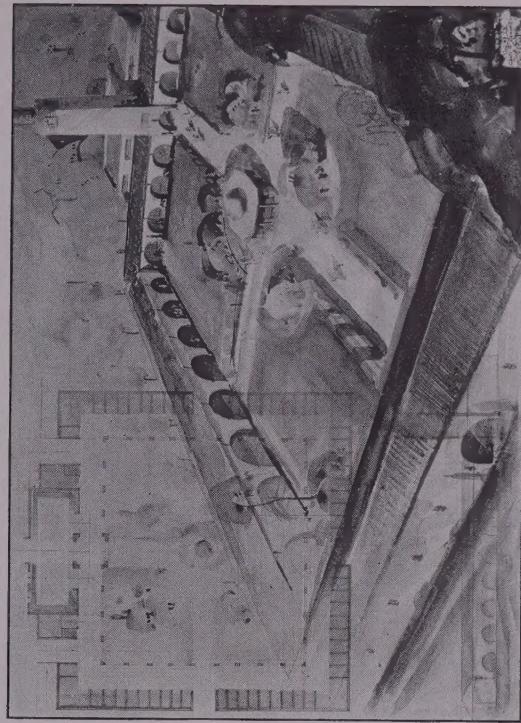
LOUIS C. SPIERING PRIZE  
Mention—R. E. Kelly, University of Notre Dame



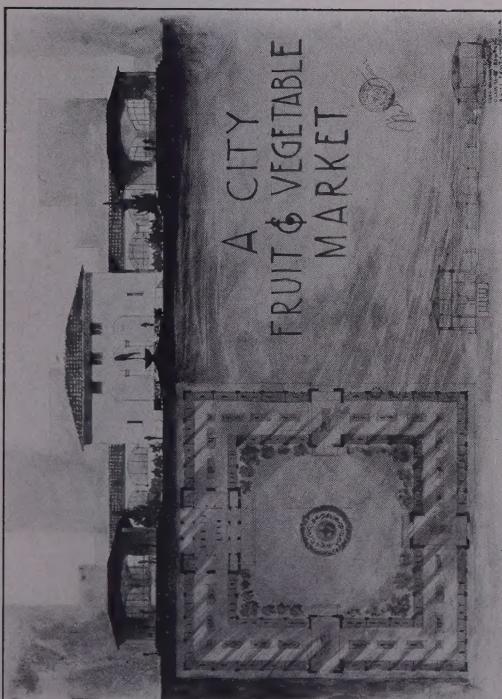
Mention—J. Caponnetto, New York University  
CLASS "B" V ESQUISSE-ESQUISSE—"A CITY FRUIT AND VEGETABLE MARKET"



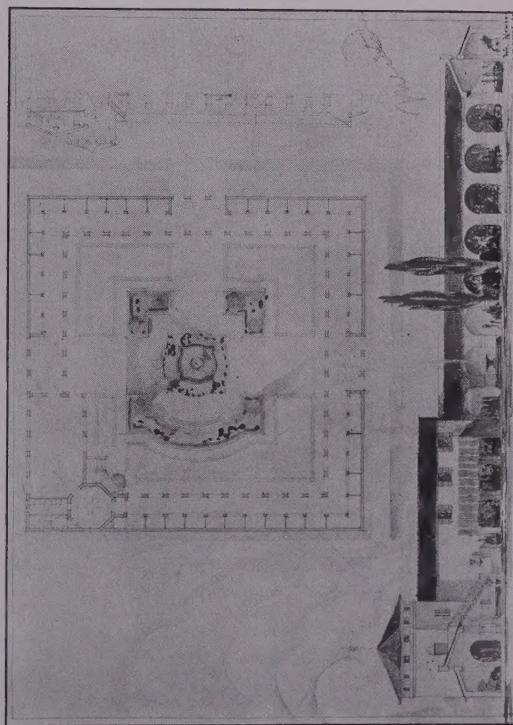
Mention—F. V. Traynor, University of Illinois



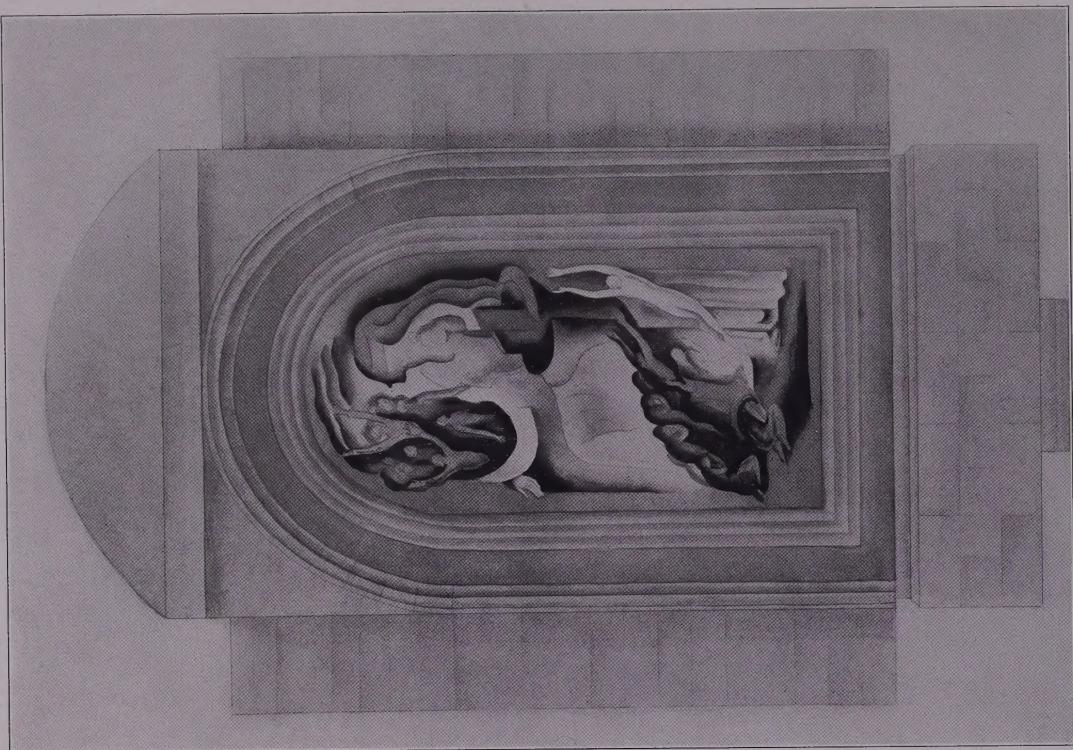
Mention—M. O. Urbahn, University of Illinois  
CLASS "B" V ESQUISSE-ESQUISSE—"A CITY FRUIT AND VEGETABLE MARKET"



Mention—J. B. Nutter, George Washington University



Mention—W. Newberry, University of Notre Dame  
CLASS "B" V ESQUISSE-ESQUISSE—"A CITY FRUIT AND VEGETABLE MARKET"

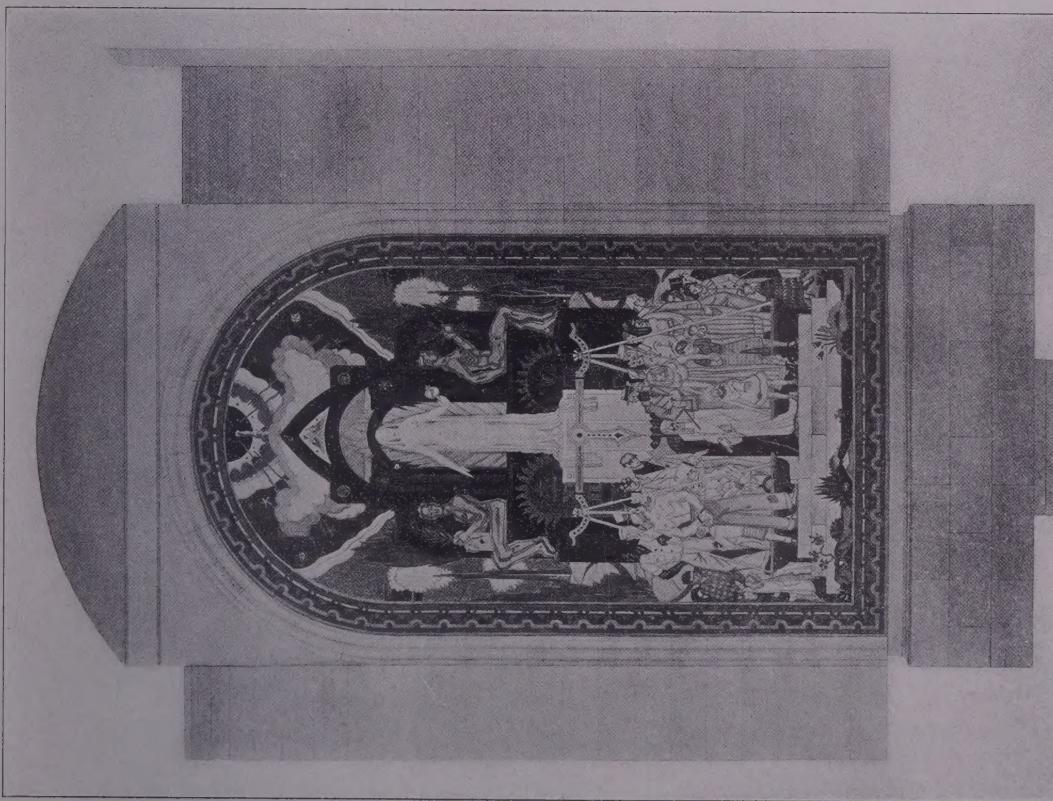


First Medal—A. O. Todd, Beaux-Arts Atelier  
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"A PAINTING FOR A GOVERNMENT BUILDING"

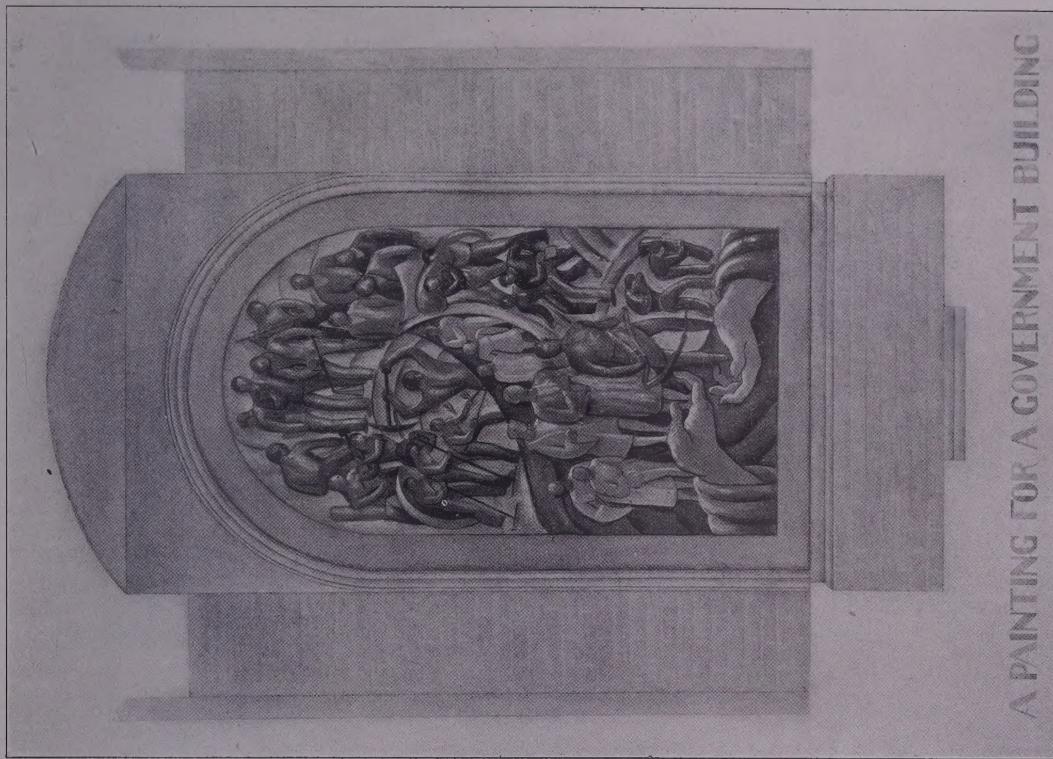


First Medal—S. Eldredge, Beaux-Arts Atelier  
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"A PAINTING FOR A GOVERNMENT BUILDING"

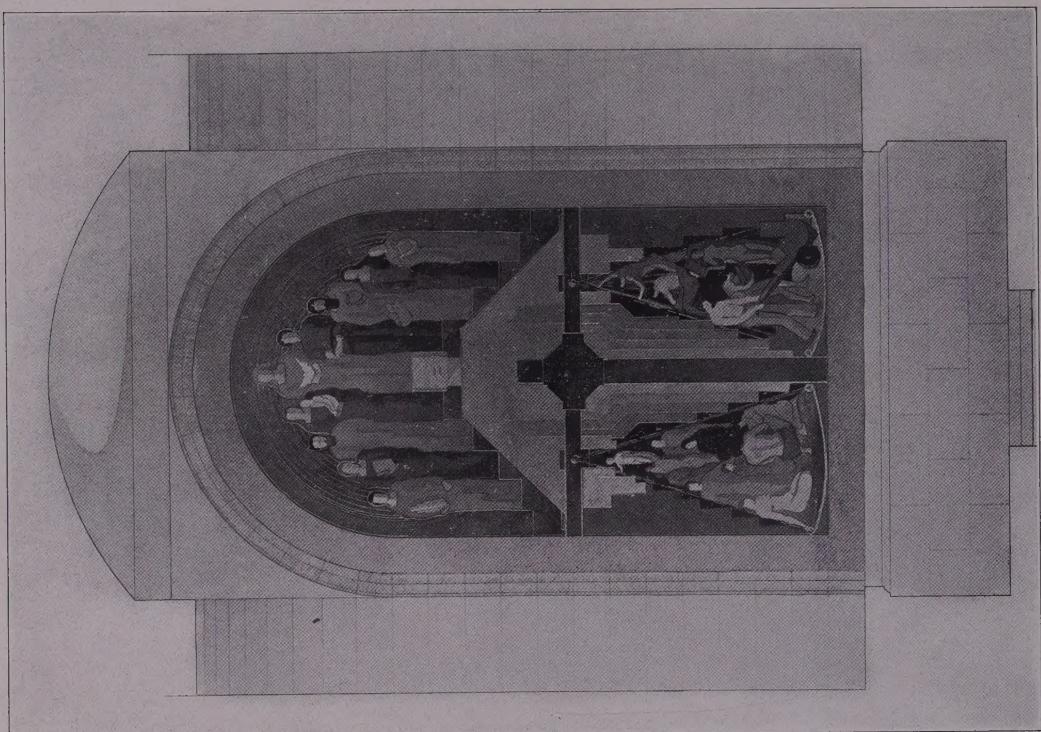
A PAINTING FOR A GOVERNMENT BUILDING



Second Medal—R. Green, Yale University  
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"A PAINTING FOR A GOVERNMENT BUILDING"



Second Medal—N. B. Wheeler, Beaux-Arts Atelier  
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"A PAINTING FOR A GOVERNMENT BUILDING"



Second Medal—E. Kingman, Yale University  
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"A PAINTING FOR A GOVERNMENT BUILDING"

